DAYTIME AND NIGHT-TIME

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DAYTIME AND NIGHT-TIME

BY THE

AUTHOR OF 'VASCO'

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Caræ Memoriæ

J. T.

quæ ex hac vitâ in meliorem abiit

Die Jul. XXIV. MDCCCLXIX.

It was my Daytime when her presence shone,
  And tender eyes were cast
Upon me, as I loved and labored on—
  Those gladsome days are past.
My Night-time this; the radiance is withdrawn
  And veiled awhile:
I cannot view the tints of early dawn,
  Nor meet her smile;
Love may not scale the height where angels dwell;
  Yet—as hours come and go
On earth, she hears my Guardian-spirit tell
  In whispers soft and low,
The wonders of a distant realm unseen,
  And bids me 'watch and pray,'
Nor marvel that the Dark should come between
  Earth's Twilight and God's Day.

June, 1871.

DAY SONGS.

THE MERMAIDS.

'MID swelling wave and silver brine
The sea-fays twine their lustrous crown ;
Yet ne'er in earthly guise they shine
Until the lurid sun goes down ;
And then—when shadowy and pale
The wild of waters stretches far,
And wailing soughs the mournful gale,
Ere earth is lighted by a star—
They, gliding from their home, emerge
And seek a spot within the verge,
From whence their magic music thrills
Its sad refrain beyond the hills ;
And fishermen suspend their toil,
With startled mien, to list and pray ;
And sea-boys drop the knotted coil—
And mothers blanch, and, trembling, stay
Their lullaby beside the bed
To hearken to the wondrous sound ;
And surly sailors shake the head,
And murmur, 'Green the churchyard mound,
When mermaids fright the souls on shore—
Lord ! take them from us evermore !
They sing of death, they wail of woe,
They rise from out their depths below
To herald coming loss.'

Yet still
The weird notes ring, and softly fill
The air with music; and again,
And yet again, that mournful strain
Is heard within the distant vale;
And while men's faces, chill and pale,
Around the cottage hearthstones cower,
The gentle mermaids twine the flower,
And fling the fairy gems on shore,
Enriched with magic benison;
And, as they gather more and more,
Sing sweetly till their task is done;
While angels, gazing from the sky,
Illumed by light of other sphere,
With wider vision, marvel why
Men less are prone to love than fear.

THE FAIRIES.

'Twas on a clear and sultry eve—
I cannot tell you when—
My fancy prompted me to leave
The haunts of busy men,
And seek a sheltered, grassy spot,
Some distance from our little cot,
Embanked with blue 'forget-me-not.'

I stood beside the fairy ring;
I knew the pleasaunce well,

For thither we were wont to bring
Our poet-hoards in early spring;
And one would musing tell
Of wonders conjured by the wand,
And gambols played in elfin-land.

I stood in silence, drinking in
The stillness of the night;
A misty vapour pale and thin
Began to dim my sight;
The blue 'forget-me-not' appeared
Within a snowy gauze ensphered.

And, as I gazed, before me rose
A wondrous fairy throng,
Such tiny sprites in phalanx close,
They pressed their way along;
Amazement chained me to the spot
Beside the blue 'forget-me-not.'

They danced within the magic ring,
They spread their graceful arms,
With every movement wakening
Some undeveloped charms;
Their voices murmured thrillingly,
Like evening birds' love-lullaby.

Their wings were glinting vivid hues
With feathery crystals spread;
I gazed intently, not to lose
One lustrous beam they shed;
Their twinkling feet, of diamonds wrought,
The pale shine of the moonbeams caught.

Misdoubting if I were awake,
The magic spot I neared ;
And now translucent, now opaque,
The fairy forms appeared ;
Here—seeming into mist to fade ;
And there—in human guise arrayed.

Golden, and white, and chrysolite,
Their radiant vesture shone—
I watched their revels thro' the night,
As still they glided on ;
Till wearied with the strain—alas !
I fell asleep upon the grass.

And then I dreamt their voices rose
From plaining lullaby,
From sweetest notes of still repose
To utterances high ;
And these the words which met mine ear,
As through my dreams I paused to hear.

First Fairy. 'The stars are awake,
While mortals sleep—
Our pleasure we take
While mortals weep ;
Oh ! weary the life
They lead below;
'Tis sorrow and strife
These mortals know.
They cannot alight
On a lily's bell,

Nor share the sight
  Which we love so well,
Hailing Phoibos' car
  In the cirrus sphere,
With the earth so far,
  And the heaven so near.
They cannot descend
  To the mermaids' cave,
Where the bright hues blend
  'Neath the flashing wave;
And the queen uprears
  Her magic isles,
Wrought of diamond tears
  And of ruby smiles.
They cannot repose
  'Neath the spreading blue,
In the heart of a rose,
  As the fairies do.
Oh! ill-starred mortals!
  Ye ne'er can win
To the fairy portals,
  And enter in!'

Second Fairy. 'Oh! not for this would I commiserate
  These sons of earth;
I would not plaintive mourn their wingless state,
  Their mortal birth.

'Serene in glory stand the cherubim
  In argent air;
Their sight can penetrate the distance dim
  While resting there.

'They would not pass beyond the great white Throne,
Theirs is the goal;
Content to watch th' eternal perfect One,
And know the whole.

'Oh! highest joy of holiest spirit-life
To rest for aye;
Emancipate from toil—secure from strife
Even as they!'

Third Fairy. 'Nay, but I felt a breath angelic move
Sighing that "knowledge" never can attain
To yet a nobler bliss—divinest love,
When risen to God thro' mists of mortal pain.

'"The cherub knows"—"the seraphim love best;"
Love wakes all faculties in earth and heaven;
Knowledge is glorious; but yet more blest
The crown of love the seraphim are given.

'And even as grand orchestral discords make
Entrancing sounds, created to combine—
So doth the anguish love endures, awake
A rapture more eternal and divine.

'Then deem not that the fairy life is best,
Tasting the sweets of earth, and sea, and air;
Nor that the cherubim's unbroken rest
Transcends all other bliss the soul can share.

'Oh! higher still the love and suffering;
  The anguish rapt into an ecstasy;
The sense of life, dissevered from its sting;
  The rest from death, in one that cannot die!'

Fourth Fairy.

'Fools! that would gauge with your plummet the deep!
  Knowledge and love are both thorny and dark;
Eyes that can love well are eyes that can weep,
  Knowledge consumes while emitting its spark.

'Cherubs and seraphs are veiled from our ken,
  Fairies' existence is blithesome and free;
Thought is a canker; and mad are the men
  Who sadden the Present to seek the To Be.

'Turn then from viewing a travailing world;
  And dance in the magical circle again:
Night vapours over the valley are curled,
  Night birds are murmuring pleasant refrain.

'Quickly the hour for our revels will pass;
  Quickly the dawn of the morning steals on;
Mark how the crystal dew brightens the grass;
  Mortals awake! we are gone—we are gone!'

And as I rose from sleep and gazed anew,
I saw the vacant circle gemmed with dew;
I saw the belt of blue 'forget-me-not;'
But fairy forms had vanished from the spot!

Feb. 1868.

THE BIRTHDAY EVE.

It was my mother's birthday eve. I drew
  The garden chair, and loitered to her side,
Close to the open casement, whence the view
  Spread o'er a fair expanse of meadows wide
Into the distance dim; the glowing sky
  Shone rose and jasper melting in the blue;
A golden haze o'erspread the landscape; nigh
  The sheep-bell tinkled softly, while anew
The missel thrush awoke its song. The sigh
  Of summer breeze came musically through
The graceful golden sheaves. I looked on her,
  Dearer for every year that had gone by:
Mine eyes were strangely dimmed—my heart astir
  Kindled with tender gladness, as the past,
With pristine vividness, before me rose,
  Illumined by the light her love had cast,
And musing trains of thought passed hopefully
  To paint the future. Seasons but renew
And strengthen holy bonds; each tide that flows
  But bears us on together to the shore
Where time-born oneness shall be perfected!

I uttered words of love; a smile broke o'er
Features of radiant beauty, mirroring
The beautiful within; what then she said
No pen shall yet record; but love was there
To cast its halo over everything,
To charm our converse, and to wing our prayer.

August 7, 1867.

A MUSICAL REVERIE.

Oh! the music thrills—the music thrills—
  A tone that brings befòre me
The gorgeous purple of distant hills,
With their wealth of heather, their sparkling rills,
Their summits wrapt in the pale, pale blue,
Their infinite glories of form and hue;
And a calm delight my bosom fills
  At the golden mist spread o'èr me.

As I list to the sounds that entrance the ear,
  The faint grey turns to gold;
And life is imparted to scenes once dear,
  And to scenes which I now behold.
And so, with a sense of rapture new,
The beauties of nature again I view
  With their changeful wealth untold;
And I hail fair meadows of mellowing grain,
And the laughing streamlets, and frowning main,
And the forests of sombre majesty
Whose branches are fain to kiss the sky,
And the gorgeous hues of the sunset hour,
And the wonders of every hermit flower;
  And the diamond vesture of early morn,
The glitt'ring gem-spun garments, wrought
  To drape the beautiful newly-born
Green buds, o'er slopes, where quick is caught
The flush of colour which Phoibos shows
Changing the diamond into the rose.

As the music sweeps, with softened sound,
All beauties—above, below, around—
  Awake my ecstasy,
    'How divine—divine—divine!'
    In full content I sigh;
And upsprings a breeze of 'eternal youth,'
As I gladsome grasp the glorious truth
  That this magical world is mine;
Since the love which discerns, possesses the whole,
And boundless the wealth of a single soul
  When that soul is winged and free!

Oh! the music thrills—the music thrills—
  A tone that brings before me
The melting hues of the distant hills,
  And a golden mist spreads o'er me.
No lapse of time their beauty chills;
  I see the Titans rise,
Mellow in violet, gorgeous in gold,
  Rich with a thousand dyes,
Uplifting their pines with a giant hold;
And welcoming fervid sun-rays' chase
  In the brazen noonday heat;
Casting in shadow the rugged base
  At the tread of the noiseless feet
Which pace the desolate mountain-land,
While a shrouded form—an invisible hand
Outspreads a veil o'er earth and sky
When evening's reign is heralded nigh.

Oh! the music thrills—the music thrills,
  And I sink 'neath waves of song;
The sounds oppress—the sunlight kills,
  As my soul is borne along,

In dreamful thought, thro' realms of light,
The source too pure—the shine too bright
For a child of earth to bear,
'Then cease ye heavenly sounds!' I sigh,
'Or summon the seraphs the bliss to share,
Lest I faint in this ecstasy.'

August, 1868.

THE EARL'S WARNING.[1]

PART I.

The landscape spread before him bleak and chill,
The low'ring clouds dipped to the barren hill;
Wide heath—dismantled of its heather bloom—
Stretched o'er the distance, deepening the gloom.
Cold moisture lay upon his lip and brow;
Slowly he left the casement—closed the sash,
And sought his silken couch; the fire burnt low;
Thro' every waving elm, and weeping ash
Loud wailed the wind. He heard the sound, and sighed—
Then, fain to banish thought awhile, essayed
To find repose in sleep. Still moaned the wind.
Feebly the fire burnt down—then feebly died.
The Earl's pale face, upon the pillow laid,
Showed, ev'n in sleep, the warfare of the mind;

[1] This version of the well-known Lyttelton ghost-story is in part derived from Sir Bernard Burke's *Vicissitudes of Great Families*. I have not, however, adhered to the text.

A mystic brooding influence forbade
The wearied soul to rest.
And hours passed on,
Till the old castle clock rang loud and clear
The stroke of twelve.
Then through the casement shone
A silvery light; a gentle fluttering,
As though of wings, disturbed the sleeping one;
He started—listened long—and seemed to hear
A sound of footsteps slow approaching near;
He strained the eye—and trembled as he saw
A shadowy woman stand, with folded wing,
Close to the couch—with softened gaze of awe
As though she feared, yet could not choose but love.
Seraphic majesty illumed her face,
Diviner knowledge chastening every grace;
She seemed but lighting for a moment there,
A shining visitant from other sphere;
Her garment thin, and white, and glistening;
Nestled a tender dove
In brooding calm, upon her snowy wrist.
The stout Earl trembled, as he mutely gazed
With outstretched deprecating hand. She raised
A gentle voice—'Oh, list!
List! thou art nearing the eternal shore—
But three days more!
When the clock strikes at midnight, thou shalt part!'
Quick beat his heart;
His breath he held to catch another word;
None came! she to her bosom pressed the bird,
Heaved but one sigh; then vanished from his sight,
Lost in the gloom of night.

PART II.

'Come, join our revels! goodly cheer is spread;
By fools are morbid fancies fed;
The wise man scoffs at every shadowy ill;
Pleasures alluring bid us take our fill;
The wine of life is given us to drink;
Fools only quailing sink
Beneath the phantom spectres of an hour—
Mocking their baseless power,
Hail we the present, and dismiss the past;
No sickly shade shall cast
Its lurid light upon our revelry;
All ghostly phantoms I defy!
The lovely apparition, and the dream,
Methinks, were but a theme
For merriment amid the festive throng;
Come—let us wake the song!'

He joined the revels, gay with smile and jest;
Although his secret heart was sad;
The silver wine-cup to his lips he pressed,
And men who knew not, judged him glad.
But Merton knew; and when the third day came,
The friendly hand profaned the tongue of time;
Each clock should tell its lying tale the same;
The tolling bell should haste its mournful chime.
''Tis a distempered fancy of the brain!
Let us divert the train
Of circumstance; and he shall view as past
The hour of doom on which his fate is cast.'

Still shared the Earl the revel, gay with jest—
Yet by a secret dread oppressed,
Turned he to Merton—'Quicken merriment—
But I—I'm stifling in this hot-house pent,
Its fumes I loathe—methinks I will to rest;
Do thou redouble mirth—spare not the wine;
The cares of host be thine.'

He trod the winding gallery, and gained
His chamber; lightly to himself he feigned
A weariness that thus his spirits weighed;
Then on his broidered couch his head he laid,
To wait the advent of the hour of doom.
Naught broke the awful gloom;
No sound of revel reached him there apart;
He listened to the beating of his heart;
While Merton, full of omen, full of thought,
Cursing the ruin which a dream had wrought,
Smoothed his sad brow, and played his smiling part.

PART III.

Coda.

At length, as time passed on with stealthy tread,
The listener raised his head;
And fixed a straining gaze that sought to find
Rest for the restless mind.
The timepiece glittered on its marble stand,
His little monitor lay close beside—
He looked and listened—'By St. Ethelbride!
The hour is PAST!' his voice rang clear and loud,

'I see no coffin shroud!
No beckoning fiend with alabaster hand!
Methinks the lovely ghost hath somewhat erred.
Well may I mock the word
Which doomed me to the shades before my time
At midnight's doleful chime!'

He laid his lying monitor aside
With smile of surly pride;
He drew his jewelled rapier from its sheath
And clasped the ruby wreath,
Which sought its glowing tracery to twine
'Mid scroll of rare design.
'Now, by my sword!' he cried, 'I vow henceforth
To hold of little worth
These intimations from a world unknown!'
He flung the poniard down
With careless force; it clattered to the ground,
Emitting hollow, harsh, discordant sound.

Scarce ceased he, when, from distant Conway tower,
Pealed, slowly, sullenly, the midnight hour!

The sound of doom met Merton's ear; he sped
Through gilded corridor, with hasty tread,
To seek the chamber where the Earl reposed;
Then entered: all was motionless and still;
The logs upon the hearth, the shutters closed;
The night lamp on the oaken window-sill
Casting long shadows o'er the stately bed;
The ticking clock upon the marble board,
And—stretched upon the ground—the jewelled sword.
The wind wailed loudly, powerless to invade
That silent chamber in its drap'ried shade;

No vagrant airs might stir the velvet floor,
Nor sway aside the panelled, massive door;
In restless impotence the mournful gale
Breathed through the trees its loud and warning wail.

Merton, oppressed with a mysterious dread,
Drew near, with 'bated breath—the Earl was dead!

CHILDREN.

Oh, they were dear—those little ones! I loved
To watch them blithely playing at the door,
With sunrays glinting 'mid their golden hair,
And shedding brightness o'er them as they moved,
Untiring in their gambols, evermore
Surcharged with merriment, as fain to share
The ceaseless joy-cry of the little birds,
Who speak a language better understood
Than halting human words!

Then, when the sun was set, those children would
Stretch lazily at ease upon the floor,
Bringing departed sunlight to the room
With beaming faces, where no shade of gloom
Could linger for a moment.
Warm with play
They'd come and nestle by her side, and lay
Their little heads upon her shoulder, while

With fairy tale the hour she would beguile,
Or listen to their curious crystal fancies,
  Which beat all knowledge wrought from wiser heads;
For children's talk is fresh as summer pansies,
  And sweet as violets in sylvan beds.

Can I portray those little ones? The first,
Sweet Eva, fair and fresh, and free of speech,
As though on nought but down and rose-leaves nurst;
A little maid we dearly loved to teach,
And see her gentle blue eyes open wide,
As—sitting by our side—
She learnt the wonders of a distant shore,
And much mysterious lore.

Then came a tossing, tumbling thing of two,
Who worked her stocking thro' her little shoe;
A creature made of smiles and dimples deep,
And blossoms bright and dewy; one who knew
Nought but the all-diviner knowledge, gained
Direct from heaven in her untroubled sleep;
That knowledge—Faith and Love!
There yet remained
A beauteous, brown-eyed Cupid, scarcely five,
With active brain, receptive and alive,
Expanding to development, and quick
To build a castle from a single brick!
Wondrous—the logical, inquiring mind,
The keen intelligence that notes a flaw,
Breathing from infant lips! alas! how blind
Stand we convicted, face to face with one
Who knows not sequence, equity, nor law,
Yet, like a dewdrop that reflects the sun,

Shows clearer than the smooth inflated stream,
Whose turgid waters deem they glass the sky,
While scarce one faint and fleeting golden beam
Brightens their surface from the Source on high.

Oh! they were dear, those little ones! The heart
That sickens o'er self-righteousness and sin
Is fain all evil phantoms to dismiss,
Rejoicing in companionship like this.
We bid the cloud upon the brow depart
When little children smile and enter in;
Their merry footfall gladdening the ground,
Their love-tones ringing an entrancing sound,
Their presence breathing paradise around.

THE OLD OAK'S DREAM.

From the prose of Hans Christian Andersen.

It was a pathway through a wood,
  Bordered with Nature's richest green,
  Through which the young buds peeped unseen
And kissed the ferns. I paused, and stood

Beside the spot where long I reigned;
  And lingered o'er each cherished nook,
  And tenderly prolonged each look
Through fleeting moments that remained;

And said: 'I love you, gentle flowers;
  I love each blade of grass that grows;
  The honey violet, the rose—
Each twining spray. But yonder Towers,

'Which stretch beyond your bounded sight,
  Attract my longing gaze. I go
  To rise to joys you cannot know,
Hidden behind the castle height.

'And yet, alas! how leave unmoved
  These borders cherished by my heart;
  Cruel the doom that we must part
From all that we so long have loved!'

Then lifted up the bluebell's head;
  A pure drop glittered on the shrine;
  'Thou canst not leave me; thou art mine;
The Loveling follows where 'tis led.'

Then to the smiling tansy near
  I spake the words I first had spoken.
  'Say not,' she cried, 'the tie is broken;
We never part from what is dear.'

'And thou, loved water-lily pale,
  That bendest o'er the shining stream,
  In days to come, thou'lt surely dream
Of early love, and olden tale?'

'Not so,' replied the drooping crest,
  Rising in lofty beauty higher;
  'Our lot is linked with our desire;
I'll follow thee, and there be blest.'

Then turned I to the emerald shade
  My own wild-apple spread around;
  Deep planted in the mossy ground,
She stood in wealth of bloom arrayed.

'Thou must be left,' I said. 'Not so;
  Thou'lt find me by the castle gate,
  I shall not then have long to wait;
My roots are loose—behold, I go!'

In glad bewilderment, I cried,
  'Not one left sorrowing for me;
  All that are now beloved to be
Companions ever by my side?'

'All,' said the bluebell from the sky;
  The tansy's song came floating through,
  And the wild rose softly whispered too,
Breathing the same sweet certainty.

'All,' said the echo to my heart;
  'All;' and the waving wood's deep voice
  Seemed, gently murmuring, to rejoice
That I, and mine, should never part.

Coda.

The castle stood on the shining height,
  Where never the step of mortal trod;
Beyond the region of earthly sight
  Its angels tarried, and dwelt with God.

NIOBE.[1]

She wept for her children ! Oh, fair in the morning,
  They gathered around her in beauty and love ;
Like soft-tinted cloudlets that herald the dawning,
  In dreamful repose 'mid the azure above.

They smiled, in their innocent joy, to behold him,
  Bright Phoibos launched forth on his luminous way ;
They knew of the glories that yet should enfold him,
  They knew not that Death was concealed in each ray.

So, calm in their vanishing beauty, unsighing,
  They bowed to the sentence divinely ordained ;
Through death pangs they smiled ; for they knew not, in dying,
  How mournful the portion of her who remained.

[1] The following rhymed versions of Greek myths were suggested to the writer by the perusal of *Tales of Ancient Greece*, and *Mythology of the Aryan Nations*, by the Rev. George W. Cox, M.A. These myths seem invested with a fresh and a higher charm when the science of Comparative Mythology resolves them into 'the early phrases used to describe the phenomena of the outward world.' As the author expresses it : 'The groundwork of Greek mythology was the ordinary speech which told of the interchange of day and night—of summer and winter.' —*Mythology of the Aryan Nations.*

Through woodland and valley her teardrops are flowing,
  Poured forth in dismay at the lord of the light;
While sad on the mountain those teardrops are showing,
  Fast chilled into icicles linked on the height.

And still as the eagle, the lightsome air cleaving,
  Ascends to his eyrie untrodden and lone,
The form of fair Niobe, hopelessly grieving,
  Is traced on the summit, transformed into stone.

ALKESTIS TO ADMÊTUS.

My priceless earth-gift at thy feet I lay,
  My all I give;
The life-breath quickens but to die away,
  That thou may'st live.

And, dear as is thy presence, pure thy love,
  Perfect our bliss,
The joy of sacrifice mounts high above,
  Transcending this.

To be the gladd'ning influence in thy home,
  Strength-giving, sweet,
Bidding life-breakers, with their stormy foam,
  Touch not thy feet;

With softest song to lull thine hour of rest;
  Smile away care;
In all my thoughts to read thy thoughts expressed;
  Thy griefs to bear;—

Oh, this is happiness! yet not the True:
There is a higher,
Where Zeus is throned beyond the æther blue,
And gods inspire

Awakened powers with loftier hopes to blend;
Unveiling eyes
To view the goal where earthly strivings end,
Set in the skies.

There, where Elysion spreads her azure sea,
And golden light
Streams from the radiant islands, floating free,
To glad the sight;

There, in the fragrant fields of asphodel,
Wondrous and wide,
Where, resting from their toils, earth's heroes dwell,
There shall I bide.

No darkening fear o'erclouds my woman's heart:
One lives on high
Who yet shall conquer Hades with his dart;
I shall not die.

Lo! the dread Sisters in the distance stand,
Powerless to slay;
That radiant *One* shall pluck me from their hand,[1]
And gild my way.

[1] Even in this heathen myth we discover the primal groping in the dark after the One Conqueror over death and sin.

See, then, I yield my life—no longer mine—
Without a sigh.
Love is eternal, and its light divine
Can never die.

THESEUS AND ARIADNE.

Ariadne. Behold, they come, the fair and fated crew!
Bright youths and gentle maids;
And ere grey twilight shrouds the earth anew,
And the last rose-gleam fades,
A white-robed victim shall have sought his doom,
A wailing mother weep;
And tender sandalled feet explore the gloom,
Where, in his secret keep,
The ruthless Minotauros lurks to slay,
And, still unsated, rends his helpless prey.

They come, with drooping mien and 'bated breath,
And the scarce-hidden tear,
Each blooming youth and maiden doomed to Death—
His phantom form thus near;
One, one alone, stands forth with burnished crest,
And godlike eye of fire,
E'vn as a star that rises in the west,
Through clouds ascending higher,
Mocking the darkness with its diamond ray,
And bidding sombre cloud-drifts float away.

Thou matchless one! and shall I see thee die,
    Threading the fatal maze?
Shall film of death pass o'er that lustrous eye
    Which gladdens as I gaze?
Ah! no; the slumbering gods shall wake their might,
And gird the glorious champion for the fight.

CHORUS.

Fair Ariadne's prayer is heard
  Aloft in the Olympian blue;
With glance of love, and gentle word,
  She places in his hand the clue;
The god-armed champion speeds away,
  To smite the monster in his sleep,
Bidding the maid her fears allay,
  Her royal courage keep;
Casting a parting glance on her
Which sets her woman's heart astir
  With gladness full and deep.
Oh, blinded mortals! weaving slow
With steadfast hand your web of woe!

Theseus to Ariadne.

Yes! victor, as I stand, to me more dear
    Thy silent smile of love
Than the resounding cries which meet mine ear,
    Waking the dismal grove.
Behold! one royal guerdon here I claim;
    Come, Ariadne, come,
And link thy fortunes with thy warrior's name,
    That, in his distant home—
Land where the 'children of the sun' abide—
All men shall hail the champion's honoured bride.

CHORUS.

No tears bedew the maiden's cheek
  For golden treasures left behind;
She looks the bliss she cannot speak,
  And, swift before the favouring wind,
Speeds forth the bark to waft the pair
  To Attica's bright shore,
Where spreading skies, serene and fair,
  Are softly doming o'er
Gleaming rocks and craggy dells,
  Hidden fanes, secluded, lone,
Tinted plinths and peristyles,
  Breathing forms of stainless stone;
Where streamlets die beneath the rays
Of bold Apollo's fervid gaze,
And joy-birds blend their cry of praise
  With ocean's ceaseless roar.

Ariadne. The daughter of a king—and lo! I stand
    Forsaken and dismayed;
Exiled from royal home and native land—
    A sad, despairing maid.
False goddess! luring wretches to their doom
    By thy relentless will!
Bear me yet further—bear me to my tomb,
    And I will bless thee still.
But life I loathe; and, loathing, cast away,
    Linked with this agony;
Then—Aphrodite! hear me, while I pray,
    Bear thou me on—to die.

CHORUS.

Oh ! blinded mortals ! wailing sore
While stormy clouds are floating past,
And glory-beams are breaking o'er
The black horizon's verge at last.
She sinks upon the cruel stone,
She sinks, as though no more to rise ;
And, unrepressed, the tears flow on,
To dim the lustre of her eyes ;
Ev'n as a bird with broken wing,
She moans, nor strives her grief to hide,
Unconscious, 'midst her sorrowing,
That *one* is standing by her side.
Her hands are clasped upon her knees,
Her queenly head droops mournfully;
Her hair is waving in the breeze,
Her bosom heaves with many a sigh.

He stands revealed, in kingly grace,
With burnished helm, and god-like brow ;
And, as he looks upon her face,
So beauteous once, so saddened now,
He bids her flowing tears be stayed,
And sunshine brighten 'mid the shade,
And weeping eyes be raised to see
The god of feast and revelry.

Dionysos to Ariadne.

With gladsome smile, and laughter's silver tone,
I pass o'er land and sea;
No distant realm on which the sun hath shone
But joys to welcome me.

Daughter of Minos! I beheld thee stand,
Hope beaming from thine eye;
I saw thee place the clue within his hand,
And heard thy happy sigh,
When, with fair words, he prayed thee to depart,
And reign for ever goddess of his heart.

While yet the stars were trembling 'mid the dark,
I saw him rise from sleep,
With covert haste, anew to man the bark,
And tempt the watery deep.
I stayed him not; for thou art surely mine,
My love, my destined bride;
Yea! Zeus hath dowered me with this gift divine;
And, dwelling by my side,
Chasing each pleasure as it passes by,
Thou shalt be queen of feast and revelry.

CHORUS.

Her hand is linked within his own,
And quick the tears are chased away,
She feels that she is not alone,
And soft a voice is heard to say:
'Poor wounded bird! with broken wing,
Behold thy place of refuge nigh;
For ever hushed thy sorrowing,
For ever lulled each secret sigh;
Dismiss the grief-clouds from thy brow,
And smile on him who woos thee now.'

Oh! heirs of frail mortality!
Like feather-down at random cast!
One moment sworn to moan and die,
The next oblivious of the past.

She listens to the wine-god's tone,
  She listens to the guiding voice ;
And gentle eyes that sometime shone,
  Again are brightening to rejoice.

Unheeding wretches doomed to toil,
Or wrangle o'er the golden spoil ;
Or godlike heroes born to slay
Unconquered monsters, day by day ;
Unheeding sorrow, sin, and strife,
The deathless foes of mortal life,
They dwell within their halls of light,
  And share the revels side by side ;
Till summoned to th' Olympian height,
  With gods undying to abide.

Her sign is set amidst the skies ;
  The gods are just, and, though they frown,
Their hands are lavish with the gift ;
Thus, men on earth their gaze uplift,
And still, o' nights, can recognise
  Fair Ariadne's starry crown.

IOLÉ.[1]

Bathed in the dawnlight lay fair Iolé,
A dream of beauty wondrous to behold;
Beneath the gentle brow shone violet eyes,
Rich golden tresses waved in rippling folds;
Joy beamed from rosy smiles; each buoyant breath
Quickened with hope, as bright before her rose
The future, gladdened by the love of one,
A matchless hero, glorious in fight,
Whose advent every moment brought more nigh.

Light heralded his coming from afar:
A trail of glory followed on his path:
Majestic moved he on his steadfast course,
Trembled the star of morn, and disappeared;
His presence cleared the melting mists away,
The weeping flowers uprose to view him pass,
Each tender shoot bent forward to revive
Beneath the smile benign of kindling eyes:
Upsprang the ripening grain to catch each ray
Which glancing streamed from shining aureole.

Then, to his bride, the glorious Herakles:
'Oh! Iolé, thou fairest, brightest, best!
Thy beauty fills the heavens: thy seraph voice
Is sweeter than the lay of Orpheus' lyre;
The homage of this heart is thine alone;
And must we part?
In vain, in vain, upbraid
The Fate relentless who hath forged the doom.
Daughter of Eurytos! through many lands

[1] In Iolé we recognise the violet clouds at sunrise.

Long must I wander; heavy are the toils
Decreed to me by *him*, that meaner soul,
Before whose will my majesty must bow—
The greater doomed to serve the less!
In bonds,
Ungifted, unrequited, shall I strive
Till, every toil achieved, each victory gained,
I reach the land of the undying gods.
Yes! fairest Iolé! thus 'tis decreed,
Since Zeus arose, and bowed his glorious head,
And Hêré's craft prevailed to work her will.
Short dream of bliss is ours; each moment brings
The parting nearer; in thy gentle eyes
Already lie dim mists of coming tears,
And pales the gold upon thy radiant hair.

Yet we shall meet again; my labours closed,
Smitten the Hydra in the land afar;
The wild boar pierced, and crushed beneath my might,
The Harpies in the drear Stymphalion swamps;
When, 'spite the dragon at the brazen gates,
The golden gardens of the Hesperides
Shall, at my touch, have yielded up their fruit
Wherewith to sate the master whom I serve;
When, on the heights of lonely Caucasus,
My burning darts have laid the vulture low,
Sundered the chain, and set Prometheus free;
When from the gloom of dreary Hades loosed,
Victorious o'er the sleepless Kerberos;
And when, beneath the Libyan sun, endued
With strength divine, in unresisted might,
Through Kalydon I pass to distant shore;
Then—not till then—thy violet eyes shall smile,

And shed a glory o'er my dying day.
Unfalt'ring, undismayed—upon the crest
Of lofty Oita—shall I wait mine hour,
And welcome death which brings my love to me.'

Ev'n as he spake, he gazed. Already faint,
'Mid the blue æther, shone the violet eyes
And beauteous form of her he loved. Again
He gazed ; alas ! the gentle Iolé
Had vanished in a sea of molten gold,
While Echo, from each distant rock and dell
Wafted the music of her sad farewell.

THE BIRD'S LESSON.

In the gloaming, I heard
A little brown bird
Whispering out of a laurel screen ;
In softest refrain,
Again and again,
Till I learnt to know what the song might mean.

Its spirit had passed
From a mortal, and cast
Its lot with the chirruping songsters here ;
And hushed its lament,
The sorrow was spent—
A new life had dawned, in a happier sphere.

Care haunted the man
Since fancy began
To move him to fathom before and behind ;

A restless desire
To scan and enquire
Was the demon that troubled the travailing mind.

But now—in the west—
The Royal One, dressed
In robes ever glorious, smiles on his ways;
No longer astir
To doubt and to err,
But resting in rapture, and rising in Praise.

THE MYSTIC FLOWER.

Methought a wondrous flower
Uprose amid the greenery around:
Upon it lay the dewy diamond shower
That gemmed the emerald ground:

Each glowing colour blent
In leaves which inward drooped, as though to hide
Their rosy beauty and their fragrant scent
From all the world beside.

In wonder and delight
I whispered low, 'Oh! beautiful—in thee
A heav'nly miracle enchants my sight—
This loveling blooms for me.'

Once, in a time long past
That flower abode with me; but ah! 'twas frail,
Methought its transient glories could not last—
Unmeet to stand the gale:

Too lovely to endure;
I kissed and bade it then a long farewell—
It faded from my gaze, still, calm, and pure,
The flower I loved so well.

But lo! behold in view
The self-same bloom, more vivid in its dyes,
The self-same rose tints, dipped in diamond dew,
Greeting my happy eyes.

In freshest fragrance strong,
The sweets which now its wreathing leaves would hide,
Odours from Paradise, borne swift along
In a delicious tide.

Fair as in early May,
Pure from the Hand which wrought for my delight;
Like some lost gem of Eden borne away—
Child of the morning light.

And, as entranced I gaze,
Glories of heaven and earth seem new revealed,
While dreamful music murmurs song and praise
'Neath my loved flower concealed.

All of divinest worth,
Light, odour, beauty, purity, and power—
All that transcends the beautiful of earth—
Breathes from my Mystic Flower.

New fairy visions throng—
Winged thought floats upwards, clear as starry beam,
Sweet hopes of future gladness wake my song,
As still I gaze, and dream ;

And as hours fleet away,
While yet I claim this wondrous treasure mine,
My happy heart shall raise its joyous lay,
To laud the Source Divine.

August 18.

NIGHT-TIME.

I.

BELOW.

SITTING alone in the dark of eve,
  Sitting alone in the dark of life,
Passing a hand o'er eyes that grieve,
  Pressing a brow so tired with strife;

Thinking on loss, and love, and sorrow,
  Longing for gentle arms that twined,
Looking no more for a blissful morrow,
  Clinging in vain to the 'left behind;'

Sighing o'er tenderly garnered token,
  Mournfullest treasures that bear her trace;
Weeping o'er holy tie now broken,
  Waiting to bind in a better place.

Depths of the soul no power can reach,
  Pangs that shrink from the cold world's tone;
Grief that lieth too deep for speech,
  Anguish that crieth to God alone.

ABOVE.

Lifted aloft 'mid the circling spheres,
  Clad in the garb of the wedding guest,
Rapt into bliss that annuls earth's tears,
  Happy redeemed one! thy lot how blest.

Smiling on crosses which erst pressed o'er thee,
  Resting from labour—the battle won—
Gladsome eternity spreading before thee,
  Bright in the rays of the life-giving Sun.

* * * *

II.

Those mystic voices murmur! list to them;
Hushed every earthly sound!
They tell me of a radiant diadem
Which softly circles round
The blest one's brow, in hues that interlace
Into an aureole,
Each jewel bearing on its front the trace
Of conflicts of the soul;
So that each thorn that touched the tender brow
Is strangely altered now
Into the likeness of a roseate flower;
And every cross whose power
To crush this mortal in its chrysalis
Was spent on earth below, takes shape in this
Higher existence, as some diamond spray
That sheds a purer ray
That even unembittered memories
Of adamantine ties,
First bound on earth, but linked again in heaven;
And greater joy is given
In fair proportion to the transient woe
Which weighed the heart below.

Dead roses have a sweet abiding scent,
'Tis never wholly spent,
If they be timely gathered, and enshrined
Safe from the outer wind

In some sad cabinet which speaks of one
White-robed and winged and gone.

But rose-leaves are but earthly; there are sweets
More sweet—there is a gale that meets
Those finer senses that transcend our own,
As far as starlight doth the yellow flare
Of earthly taper—when developed grown
The powers, and loosed the coil, and cleared the air
Of parting spirit; yes! more fresh than rose
New-gathered—purer still than those
Breathings of love which hold most fragrance here—
Are perfumes lent to cheer
The last farewell to earth; a foretaste given
Of what awaits the happy one in heaven.

All that is fairest, holiest, best on earth,
We gauge beyond its worth;
We grope in darkness, dreaming still the while
That Fortune's gracious smile,
And each possession, tangible and seen,
And treasures which we glean
As the result of toil of heart and brain,
Each ripe and cherished gain—
The stress of action—knowledge with its hoard—
The gift of one adored—
The varying fruits men madly seek to reach,
Life-blessings, and love speech—
Will yield to their possessor heaven below—
The voice of God saith 'No.'
Unless, from higher range, one secret gale
Breathes soft 'behind the veil,'

No true abiding light enspheres the soul—
Distant the shining goal.

Those voices bid me call to memory
How often she seemed wrapt in other thought
Than what the outer world had careless brought;
They tell me that the still serenity,
The more than wonted radiance in the eye,
The gladsome smile on lip, and general sense
Of pleasure so intense
In Nature's birds and blossoms, skies and trees,
Came from the secret breeze
Which shrunk all earthly blessings into nought:
Her finer sense had caught
The fragrance of the distant upper sphere,
The looked-for change was near;
Divine effulgence shed a mystic glow
O'er all she saw below;
And in the parting hours so richly given
Were blended earth and heaven.

III.

* * * *

Oh ! bring the flowers—the gentle, holy flowers;
  Gather the beautiful in summer bloom;
Their blossoms fade not thro' long mourning hours,
  Their silent love breathes solace in the gloom.

Bring regal wreaths, with bright hues intertwined,
  And clust'ring garlands, white as winter's snow;
Rich Nature's wealth of tender roses bind,
  And let rare floral gems their beauties show.

Bring pale azalia, spreading eglantine,
  Pure jasmine, and the pearly queen of flowers;
'Forget-me-not,' and silvery blooms that twine
  Their sacred network o'er the trellised bowers.

And let them speak—oh ! not of earthly tears—
  Oh ! not of aching heart, and mortal sorrow,
But of an angel's joy, as swift she nears
  The full fruition of the longed-for morrow.

* * * *

IV.

*My Message.**

My message would not rise on music's wings;
Music is but an earthly aid;
Feeble the harmonies of sounding strings—
I knew it—so I prayed.

My message was so tender—born of weeping—
Breathings, of fervour so intense,
I sought a shrine of secret, holy keeping,
On which to bear it hence.

In vain to whisper 'mid the choral sphere—
In vain to bid the message rise;
The voice of music speaks to mortal ear,
And cannot reach the skies.

But, when entranced by visions of the air,
Wrapt from the world of sight and sound,
Borne on the sacred wing of voiceless prayer,
And touching holier ground,

I said to One who tasted of earth's sadness,
'This pure communion cannot die;
Oh! take my love, and steep it in thy gladness,
And bear it to the sky;

* In Miss Proctor's exquisite poem, she sends her message on the wings of music.

'And let each silent tear—each throb of pain,
Each mystic hope that upward springs—
All thought—all tender sorrow—link the chain—
Love, love alone, hath wings.

'And thou, the Source of love, from starry height
Deign thou to wake the silent breeze;
Earth-music is as shadow to the light
Of heaven-breathed harmonies;

'Thy power alone can link the severed tie—
Thy beams alone illume the shade;
Thy love-rays bear my message to the sky'—
I knew it—so I prayed.

October, 1869.

V.

At the Grave.

I sit amidst the tender plants that bloom,
And silently reprove
The sadness which still sorrows o'er the tomb,
In unavailing love;
But ah! unconscious flowers, from ye are sealed
The golden memories
Which deepen grief, and yet a sweetness yield,
As when through stormy skies
Breaks forth a sunbright beam, at once to light
And gild the landscape grey,
Yet sadly to recall the past delight
Of a long summer's day,

Dear as the moonbeam to the swelling sea,
Drawing each silver wave
With mute attractive power, are thoughts of thee;
And, as I watch thy grave,
Where earth holds captive what it cannot touch,
I wake to claim
A closer bond with what to me was much,
But now, Beloved, is more;
And hours when thou wast present to my sight,
And the familiar name
Not veiled, as now, in silence of the night,
Seem shadowy and pale
When set against the dreams which visit sleep,
When the tired soul may soar,

And wearied eyes that, waking, only weep,
Look up, amazed, to hail
The very presence which was wrapt from view
Smiling to bless anew.

Enthroned in silvery mists, earth-memories
Abide, and never fade;
Yet brighter still the visions which arise,
By angels' touch o'erlaid
With crystal radiance, clear as starry host
Set in a wintry sky,
Garnered within the heart, and never lost
Through waking hours that sigh
Their soft lament for vanished joys—yet keep
Undimmed the visions sent to bless my sleep.

VI.

At the Grave.

II.

To 'rise, and live again:'
Brighter the rising than the sunset glow,
Freer the gaze that mounts new spheres to know—
Oh! then, 'to die is gain.'

The mantling blush of even
Sheds o'er the distant world a thousand dyes,
The spreading cloudland bathed in glory lies
O'er earth the smile of heaven;

But, when the sweet Day breaks
No sadness enters, whispering 'farewell'—
No echo of the mournful tolling bell,
The secret sigh awakes:

Both transient, both of earth;
And yet we catch a differing strain beneath:
The one, despite its glories, speaks of death,
The other of new birth.

And thus I hail the morn;
And in each radiant beam of opening day
I see the God-smile which illumed her way
When freed and upward borne:

And hush each throb of pain,
Wakened by thoughts of what was once so bright—
The beautiful, now hidden from our sight—
'Twill 'rise and live again.'

Oh, then, my soul, hope on;
Stretch forth thy wing, renewed and purified,
That when, across the waters that divide,
It gladsome nears the sun,

Freed from each transient stain,
All earthly conflict closed, all sorrows past,
Thy higher being, linked with hers at last,
May 'rise and live again.'

August 8, 1870.

VII.

A Faint Outline.

There is a loveliness on which the hand
Of Time is gently laid;
A radiant beauty which the enchanter's wand
Forbids to fade;

A rare unconsciousness which sets no store
On gifts of outward grace;
A crystal candour, loyal at the core,
And written on the face;

Deep love—the sweet religion of the heart,
Unwavering, warm and strong;
Close sympathy that studies to impart
Solace for every wrong;

There is a guilelessness of mind, unmeet
To harbour thoughts of ill;
A mercy that is 'easy to entreat,'
Forgiving still;

A gentle wisdom that is slow to chide
If golden links may bind;
And strength that with the softer grace can 'bide,
Swaying the mind;

A playful charm that captive leads the will,
And smiles away the fear;
Blended with simple piety, that still
Illumines far and near;

A free hand quick and lavish to bestow,
A heart that holds the creed
That she whose unrequited bounties flow
Possesses wealth indeed;

A faith reliant on eternal Love,
A Hope that buoyant springs
Meeting the sun-rays falling from above
To gild terrestrial things:

Oh! there is more—cease, thou untutored pen—
Blot out each falt'ring line!
This hand shall chronicle true beauty, when
An angel's scroll is mine!

VIII.

The Five Stages.[1]

Stage I.

'On the Shepherd's track.'

Behold ! I wander through the dark wild lonely,
  By yearning instincts led
To quit the beaten pathway, striving only
  To trace his footprints where I tread.

How faint those footprints 'mid the dust and clangour,
  How faint the sheep-bells sound !
How, mid the din and press, a dreamful languor
  With every passing hour gains ground.

Yet, feebly toiling, still those footprints seeking,
  Still cleaving to their trace,
Till, nearing him, I hear his soft voice speaking,
  And view at length the shepherd's face.

[1] The writer is indebted for the idea of this poem to one who had seen it embodied in the prose work of an author unknown—a work with which the writer of this poem is wholly unacquainted even by name. The undeveloped idea of 'The Shepherd and the five stages through which his follower passes,' is, therefore, that which must not be claimed as original.

Stage II.

'Clinging to his feet.'

Gather the shades of night,
  The hidden enemy lurks near,
  The clouds of an unfathomed fear
Conceal the pale starlight.

To him, to him I flee,
  Hasting to claim his lovesome care,
  Viewing no refuge nigh, save where
He stands and waits for me.

Perils—dark, shadowy, dim—
  Foes hiding in close ambush chill !
  No hope, save in the shepherd's will
To let me cling to him.

Stage III.

'Led by the hand.'

Through thorny brake and forest maze entangling,
  I journey onward, guided by his hand;
Loud swells the sound of earthly voices jangling,
  Rugged the pathway where I pause and stand;

Earth smiles not verdant: cold the clouds are flying,
  Dark frown the gloomy pines upon my way;
Sweet scattered blossoms in the dell are dying
  In mute submission to the chill wind's sway.

Drear the expanse which slowly spreads before me;
  How vain the running—faltering the pace,
But for the mantle which his power casts o'er me—
  The clasp of hand which nerves me for the race.

Stage IV.

'Carried on the shoulder.'

I told him I was weary now,
  I sought the shepherd's tender aid;
He wiped the toil-drops from my brow,
  And led me to the sylvan shade.

I said, 'Behold, mine eyes have seen
  My treasure hid behind the hill;
'Tis parched and dried, that once was green,
  Yet, Lord, I trust thy mercy still.

'My feet are weary of the race,
  My heart is heavy with its load;
Then let me view unveiled thy face,
  Its brightness will illume the road.

'My feet are weary! can it be
  Thy tender arm will bear me now,
That I may rest, and clearer see
  The glory which enwraps thy brow?'

Thus I: and lo! he listened mild,
  And bent to raise me from the ground;
And when, through mists of earth, he smiled,
  Light smote the darkness all around.

Lo, lifted up from earth! upon
  The gentle shepherd's shoulder borne;
Sweet aid, while ever journeying on,
  Vouchsafed to one so travel-worn.

For me, for me, oh wondrous lot!
  This nature captive and unmeet,
And yet, behold! I tremble not,
  The sense of nearness is so sweet.

See from his brow, yet scarce revealed,
  Gold rays shine down and light my face,
Yes! blest, sustained, renewed, and healed,
  He bears me to a better place.

Stage V.

'*Taken to the heart.*'

Near—yet not near enough—because I love;
  Oh! thou who art my all,
Thou, in whose strength alone I live and move,
  On thee, on thee I call.

Near, yet not near enough! now in that strength
  Open thine arms to me;
And take me to thyself, Lord, that at length,
  I may find rest in thee.

Loosed from all else, earth's phantoms veiled in night,
  Unheeded in their course;
Thus let it be thy will to re-unite
  My spirit with its source.

Fulfil the yearnings of this wearied heart,
Clear all time-mists away,
That I may see and know thee as thou art,
And 'bide with thee for aye.

Methinks I hear a swell of voiceless sound
From far ætherial height,
See myriad wings drop golden rays around,
In all-pervading light;

While, through thy love, ascending ever higher,
Death conquered, life begun,
This living spark is fused into the fire
Of the undying Sun.

By the same Author.

V A S C O :

A TRAGEDY.

'.....There is a vein of genuine poetry throughout the character of Guariona especially, which indicates the existence of talent and feeling which might be turned to still better account.....There is evident in many portions of the work a nice discernment of character, and also power in exhibiting its features: the crafty tyrant, Pedrarias, for instance, is well and thoroughly drawn: but the great interest of the work attaches to the maiden Guariona, in whom the delicacy and force of woman's love are rendered with such striking and poetical effect as to command approval and admiration. Some of the lines here are exceedingly beautiful.....As an example of dramatic effect, we may notice a scene in which Guariona, after bestowing upon her lover the wealth of her true heart, is struck to marble coldness by his declaration of inconstancy; when the reiteration of the sentence "Not in anger, Vasco," is an achievement of high art.....'

News of the World.

'The unnamed author of "Vasco, a Tragedy" (Longmans and Co.) found a good subject in the history of Vasco Nuñez de Balboa and his adventures in Central America. He has treated this matter and its incidents fairly well.....'

Athenæum.

'The plot of "Vasco, a Tragedy," was suggested by Mr. Helps's "Spanish Conquest in America;" it is worked out with care and neatness, rather than with dramatic skill.'

Guardian.

'.....The author.....clearly possesses powers which as a poet he might turn to a better account.....His whole scheme of operations must be changed. He must select a hero whom he can admire and respect; and, adopting the main facts of that man's life as history tells them, he must sketch both outline and features with his own hand, and with his own hand dash in bright and dark colours where they are needed. If he will take this advice, and devote to his work both the "inclination" and "leisure" denied to "Vasco," he may write a far better and more readable volume.'

Standard.

'"Vasco," though, as the author says, a "tempting," is not a very satisfactory subject. It is treated, however, with considerable power, and the writer is a poet of no common order.'

Churchman's Shilling Magazine.

By the same Author.

RINALDO:

A NOVELETTE IN VERSE.

'"Rinaldo, a Novelette in Verse," discloses a vein of genuine poetry, and a nice discrimination of character on the part of the author. It is a great improvement on "Vasco."' *John Bull.*

'The author of "Vasco" has now published a poem in blank verse called "Rinaldo," which he describes on the title-page as a "Novelette in Verse." We may add that it is really a very pleasant novelette, with a strong flavour of the romance. It introduces us to a Spanish prince, who resigns a crown on discovering that he has no right to it; to a gentle troubadour.....; to a Moorish girl, who might have won the love of a Moslem page, but has unhappily set her heart on his Christian master; to a wicked nun, who envies the felicity of earthly lovers, and does what mischief she can without quitting her cloister; to an ambitious priest, an anxious statesman, and several other characters.....'

The Guardian.

'A simple story, told in easy flowing lines, and exhibiting some very fair local colouring.....Considering the slight material on which the author works, he has not acquitted himself altogether without honour.'

The Lady's Own Paper.

'"Rinaldo," published anonymously, gives evidence of considerable poetic power.....' *Churchman's Shilling Magazine.*

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